

## THE THEATERS THIS WEEK

TWO COMIC OPERAS, A DRAMA AND MINSTRELS AT ENGLISH'S.

As Varied Entertainment at the City's Other Playhouses—General News of the Stage.

This will be an eventful week at the theaters. Four entertainments will be offered at English's opera house, in the following order: The Bostonians, in "Maid Marian," Monday night; William H. West's minstrels, Tuesday night; the Lulu Glaser opera company, in "Dolly Varden," Wednesday and Thursday nights; Kathryn Kidder, in "Molly Pitcher," Friday and Saturday nights and Saturday afternoon.

"Maid Marian," which the Bostonians will sing, was written as a sequel to the "Robin Hood" by Reginald de Koven and Harry B. Smith. Several of the same characters move through the later opera as did through the earlier one. Henry Clay Barnard will again be the Sheriff of Nottingham and George Frothingham Friar Tuck. W. H. Macdonald and Joseph Bartlett, prominent members of the organization, also have leading parts in "Maid Marian." Grace Van Studdford is the prima donna this season. She sang here last winter and is an Indiana woman, but she has not long been an actress, and, therefore, is not so well known as the other principal Bostonians. Besides these the cast contains a number of new singers, who will take the minor roles and are presumably gifted with fresh young voices. The chorus and orchestra will be directed by S. L. Studley, who has been the Bostonians' conductor for many years.

In the sequel opera the park surrounding the castle of Huntington is the first scene. Robin Hood, on the eve of his marriage to Maid Marian, leaves to take part in the Crusades. The Sheriff of Nottingham continues his efforts to deprive Robin of his rights. In the second act a camp of the Crusaders in Palestine is shown and in the third act the personages are gathered in the banquet hall of Huntington Castle. In other places the opera, which is a drama, and the company have been praised and the public is acquainted with the generally fine quality of the Bostonians' rendition of light operas.

William H. West's minstrels will present an entertainment of the usual minstrel form. "Billy" Van remains the chief comedian in the "first part" and the "olio" and he will be assisted by Hammond and King and N. S. Carr. Other specialists in the company are the duo acrobats, the Zeb and Zarrow duo of bicycle riders and Carr, McDonald and Parsley, musicians. The singers include Maudie, Rose and Clement, Stuart, tenors, William Miller, bass, and George Jones, baritone. Richard J. Jose, tenor, was with the company earlier in the season and presumably still is, though his name is not in the list furnished by the management.

The Lulu Glaser Opera Company is led by several comic opera players of long-recognized ability. Miss Glaser was the prima donna of Francis Wilson's company. Van Rensselaer Wheeler and Mark Smith are experienced comedians and Richie Ling is one of the best of the American light opera tenors. Other Miss Glaser's assistants are Zim and Zarrow, the Zeb and Zarrow duo of bicycle riders and Carr, McDonald and Parsley, musicians. The singers include Maudie, Rose and Clement, Stuart, tenors, William Miller, bass, and George Jones, baritone. Richard J. Jose, tenor, was with the company earlier in the season and presumably still is, though his name is not in the list furnished by the management.

Kathryn Kidder has not acted in this city for several years, since she impersonated the clever washerwoman that charmed Napoleon in "Madame Sans Gene." In her new play she is the Molly Pitcher, famous in American history, that worked a cannon against the British in the revolution when her husband had been shot. The play narrates romantically Molly Pitcher's various adventures in that turbulent time and the man whose place she took at the gun was, in this fiction, her lover, not yet her husband. Miss Kidder has been associated with other players in some of the most ambitious of dramatic enterprises and had several fine attainments.

Whitford Clark and company and Eugene O'Rourke and company are to be presented in short farces by the management of the Grand Opera House this week. Among the other persons of the bill two are familiar to the Indianapolis audience. "Lola Gladstone" and "Pete Baker." Miss Gladstone told her comic story of a country girl's visit to a big city at the Grand last season, and Mr. Baker has been singing German dialect songs for many years in plays and in vaudeville. The show will be completed by Wagner and Reddy, comedians and dancers; the De Mutis, dancers; Collins and Nott, singers and story tellers, and the biograph.

"Thelma," a dramatization of Marie Corelli's novel of the same name, will be the play at the Park Theater the first half of the week. The show will be found spectacular as well as dramatic, and the supernatural elements of the tale are prominent in its stage presentation.

Edmond Hayes and his company in a new farce with an old name, "A Wise Guy," will have the Park stage the latter three days of the week. "David Garrick" is burlesqued in connection with a great deal of singing and dancing in this piece. Some of Mr. Hayes's assistants are Adele Palmer, the Harmony Four, the three Sylvester sisters and Edna Farrell.

Sam Devere's company and Rice and Barton's company will divide the week at the Empire Theater. Devere's show will be seen first. He will play the band and sing indecent songs, unless he has reformed, but his company would seem to be interesting. It is composed of the Phoebe troupe of fourteen singers and dancers; George, Heywood, and Lancelotti, comedians; "The Misses Bennett and Stembler," in a sketch; the World's Comedy Four, singers and comedians; the "The Clair and her four black cherubs," and Mildred Howard De Gray, once "the nation's belle," and now a singer and dancer that she calls "A Dream of Love." The chorus will be exhibited in an after-piece, "The Clock Model."

Rice and Barton will offer two burlesques, "Raiding the Tenderloin" and "Ernest Among the Daisies," the latter of which is an opportunity to show "the Homoluth dance," the press agent says. The specialists are the Edger sisters, Mullen and Dunn, Rice and Elmer, Lloyds and Walton and Eckhoff and Gordon. Idylla Cynne and Frankie Haines will lead the chorus.

## NEW PLAYS IN NEW YORK.

Reception Given to "Beaucaire"—Annie Russell in New Piece.

The stage reviewers of New York were busy last week. There were four new plays there. Three of them were dramatizations of novels—"Beaucaire," "Alice of Old Vincennes" and "The Helmet of Navarre"—and one was original—"The Girl and the Judge." The last named piece is the work of Clyde Fitch, the most active of the present American playwrights. It is acted by Annie Russell and her company at the Lyceum. The girl was the daughter of a natural thief, her mother, and a drunkard, her father. The family left New York and traveled to a small Western town because of the shame brought on them by one of the mother's thefts. They met a young judge in the Western town. The girl fell in love with him and her mother stole his mother's diamond pin. In the end the girl and the judge were married, and her father and mother decided to go away together and start a new life. In one scene the girl (Miss Russell) and her mother (Emily Wakeman) are in their beds in the same

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## Dramatic Recital at the Temple.

A dramatic recital will be given on Wednesday evening in the Temple, at Delaware and Tenth streets, by Miss Mannheim, instructor in expression in the Cincinnati College of Music. The programme will be as follows:

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Ellis Levy.  
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(b) "The Happy Little Child"—Riley  
(c) "Limitations of Youth"—Eugene Field  
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## ARITHMETIC AND GRAMMAR.

Chicago Teachers Find Three from Eleven Leaves Eleven.

Chicago Tribune.  
"Take three from eleven and what remains?"  
"Eight," says the ordinary, unsophisticated mortal.  
"No, indeed, Eleven remains," says the pedagogue. And there you have the rock on which superintendents and principals of schools, and even the members of the Teachers' Federation, have split.  
William F. Payne, superintendent of the Tenth district, is credited with first informing the pedagogues of this error. He was on duty at the Palmer House, when he was gathered around him a number of the leading lights of the Chicago public school system.  
"Why, it's frightful!" he declared. "I went into a seventh-grade room the other day and heard a pupil ask the teacher: 'Shall I subtract it or not?' when told to work a problem. When children refer that way to multiplication and subtraction, I think we should reform our classroom language."  
"For instance," said Superintendent Payne, "teaching over the board, 'If you take three from eleven, what remains?' 'Eight,'" where you show that you really do need reformation. You have eleven left. In order to have been able to take the three from eleven, you must have had a separate group of eleven from the vicinity of which you could remove the three. In fact, you must have had fourteen in order to be able to take three from eleven. 'Hold on,' said the other, 'I had eleven apples. I took three of them away and there were eight left.'"  
"Certainly," said Superintendent Payne. "You took three of them away and left eight. But what did you take the three from? From the eleven? No, indeed. From the other eight. Otherwise you must conceive of yourself as taking the three apples from themselves, as they were a part of the original eleven."  
"Then, what should we say? Eleven less three equals eight?"  
"No, for what part of speech is 'less'?"  
"Less is a preposition," declared a principal, "and governs 'three.'"  
"On the contrary," says Superintendent Payne, "less means, according to Webster, 'smaller, not so much.' It is hard to say off-hand what would be a correct phrase. Perhaps eleven diminished by three equals eight?"  
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## The Snowdrift.

When night dropped down, the fields were dark and dim.

Stormy swirls were out—we heard the north wind blow.

Morning came unannounced in a robe of snow.

White grew the landscape; every field and knoll

Shone forth transfigured by the snowstorm's

The trees and fences stood in motley drow.

Half dark, half whitened by this miracle.

But where the stone wall held its Parian weight

We saw a sculptor hand could not create.

Smoothed off and chiseled by some touch divine.

Mute wonder of the myriad moulded snow,

Pure as the stars that sentinel the sky.

What art! what power! what fashion so divine!

Unless some godlike power sped present by!

Here plumb and cornice, architrave and frieze,

Lift up a beauty to the day and sun,

And bid the world be glad and glad again.

That never beauty of Canova won.

—Joel Benton, in Country Life in America.

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IS ATTRACTING GREAT ATTENTION on account of the actual bargains that are being offered. NEW PIANOS sold at prices never before heard of. A new Upright Piano, in walnut, mahogany or oak, double veneered cases, ivory keys, finely finished cases, beautifully carved and inlaid panels.

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The Largest Stock of Watches, Diamonds and Solid Gold Jewelry in the City . . .

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The Newest Stock, the Best Selected Stock, the Up-to-Date Stock, the Prices That Will Sell the Goods . . . . .

We are MANUFACTURING JEWELERS, and we know what good goods are. We give you the benefit of our knowledge and our guarantee on every piece of goods we sell. . . . .

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An American-made Watch, a good timepiece, always in sight and cannot be lost. Come in early and look at our goods, and remember two things—Every Article New, Every Piece Popular. . . .

## Coper &amp; Co.,

Manufacturing Jewelers. Open Evenings. Up Stairs, 18 1/2 North Meridian Street, Rooms 14, 15 and 16.